DOCUMENT RESUME

ED 472 078 CS 511 743

| | |
|---|---|
| TITLE | Year 4 Term 1: Plays. National Literacy Strategy. |
| INSTITUTION | Department for Education and Skills, London (England). |
| REPORT NO | DfES-0764/2002 |
| PUB DATE | 2002-12-00 |
| NOTE | 60p. |
| AVAILABLE FROM | Department for Education and Skills (DfES), PROLOG, P.O. Box 5050, Sherwood Park, Annesley, Notts NG15 0DJ, United Kingdom, England. Tel: 0845 6022260; Fax: 0845 6033360; e-mail: dfes@prolog.uk.com; Web site: http://www.dfes.gov.uk/. For full text: http://www.standards.dfee.gov.uk/midbins/literacy/y4t1plays.PDF. |
| PUB TYPE | Guides - Classroom - Teacher (052) |
| EDRS PRICE | EDRS Price MF01/PC03 Plus Postage. |
| DESCRIPTORS | British National Curriculum; *Drama; Nonfiction; *Playwriting; Primary Education; Proofreading; *Scripts; *Spelling Instruction; Units of Study; *Writing Instruction; Writing Skills |
| IDENTIFIERS | England; *National Literacy Strategy (England) |

ABSTRACT

In this unit of work, the children will continue to learn about the features of playscripts, through reading and analyzing a play and writing a play based on a narrative. In the course of learning how to interpret and write stage directions, the children will apply their knowledge of adverbs. In the discrete work on vocabulary and spelling, the children will look at the relationship between nouns and adjectives and the verbs which are made from them using a range of suffixes. In addition, there is spelling wok on two-syllable words with double consonants and regular verbs from the medium-frequency word list. The plan of the unit is based on a teaching sequence which starts by exploring the reading objectives and moves into writing. An additional teaching sequence for spelling plots a route from learning the conventions of spelling, through practicing specific spellings, and concludes with learning to proofread. The 17 resource sheets include a play, "Atishoo!" (in an enlarged form for shared work and also in a version suitable for the children to use independently) and a story, "Robin Hood and the birthday cake" (to be made into a playscript). There are resources to support the analysis of the play and also for demonstration-writing. Materials for a card sort have been created for one of the spelling investigations. (RS)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 472 078

*The National* **Literacy** *Strategy*

Guidance

Curriculum & Standards

# Year 4 Term 1 Plays

**Year 4 Teachers**

Status: Recommended

Date of Issue: 12/02

Ref: DfES 0764/2002

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

department for
education and skills
creating opportunity, releasing potential, achieving excellence

CS 511 743

# Contents

**Introduction**

| | | |
|---|---|---|
| Introduction | | 3 |
| Teaching sequence | | 4 |
| Termly plan: Year 4 Term 1 | | 5 |
| Framework objectives | | 6 |
| Summary of unit (10 days) | | 7 |
| Unit plan: Year 4 Term 1 plays | | 8 |
| Notes for each lesson | | 9 |

**Resource sheets**

| | | |
|---|---|---|
| Sheet 1 | OHT version of the play *Atishoo!* (for shared work) | 21 |
| Sheet 2 | Children's version of the play *Atishoo!* (for independent work) | 32 |
| Sheet 3 | Key features of playscripts | 40 |
| Sheet 4 | List of verbs made from roots and suffixes with spelling explanation | 41 |
| Sheet 5a | List of root words (for making into verbs) | 42 |
| Sheet 5b | List of root words (for making into verbs) | 43 |
| Sheet 5c | List of verbs made from roots and suffixes | 44 |
| Sheet 5d | List of verbs made from roots and suffixes | 45 |
| Sheet 6 | Annotated beginning of Scene 2 | 46 |
| Sheet 7 | Scene 3 – additional adverbial prompts | 47 |
| Sheet 8 | *Atishoo!* – how the author brings each scene to a climax | 48 |
| Sheet 9 | 'Robin Hood and the birthday cake' | 49 |
| Sheet 10 | Plan for Robin Hood play | 52 |
| Sheet 11 | Demonstration-write of beginning of Scene 1 | 53 |
| Sheet 12 | Issues surrounding joint composition | 54 |
| Sheet 13 | Improving adverbs | 55 |
| Sheet 14 | Demonstration-write of beginning of Scene 2 | 56 |
| Sheet 15 | Some differences between ordinary narratives and playscripts | 57 |
| Sheet 16 | Demonstration-write of beginning of Scene 3 | 58 |
| Sheet 17 | Some features of a good play reading | 59 |

BEST COPY AVAILABLE

# Introduction

In this unit of work, the children will continue to learn about the features of playscripts, through reading and analysing a play and writing a play based on a narrative. In the course of learning how to interpret and write stage directions, the children will apply their knowledge of adverbs. In the discrete work on vocabulary and spelling, the children will look at the relationship between nouns and adjectives and the verbs which are made from them using a range of suffixes. In addition, there is spelling work on two-syllable words with double consonants and regular verbs from the medium-frequency word list.

## Unit plan

The plan of the unit (page 8) is based on a teaching sequence that starts by exploring the reading objectives and moves into writing (see page 4 for an explanation of this teaching sequence). An additional teaching sequence for spelling plots a route from learning the conventions of spelling, through practising specific spellings, and concluding with learning to proofread. How the two teaching sequences map onto the objectives is shown on pages 6 and 7. The sentence level objective on adverbs is taught discretely and also integrated into shared reading and writing. Speaking and listening are essential components of all teaching and learning, but are given a particular focus in this unit to support preparation for and evaluation of performance.

## Resource sheets

These include a play, *Atishoo!* (in an enlarged form for shared work and also in a version suitable for the children to use independently) and a story, 'Robin Hood and the birthday cake'(to be made into a playscript). There are resources to support the analysis of the play and also for demonstration-writing. Materials for a card sort have been created for one of the spelling investigations.

# Teaching sequence

for shared reading and writing through a unit

| | |
|---|---|
| **Introduction to text** | • establishing purpose for reading;<br>• e.g. activating prior learning, experience or reading;<br>• e.g. predicting content of book from cover and title; |
| **Reading strategies**<br>• applying the searchlights model;<br>• techniques to navigate texts;<br>• comprehension strategies; | • the 'searchlights': phonic skill and knowledge, graphic knowledge, context, word recognition; fluency;<br>• e.g. skimming, scanning, paragraphs and topic sentences, page layout;<br>• e.g. predicting, deducing, inferring, speculating, making connections;<br><br>Children use all of these strategies when they read. However, in Key Stage 1, the teaching focus is mostly on the basic skills toolkit, moving into a focus on navigating techniques in Years 3 and 4 and comprehension strategies in Years 5 and 6.<br><br>It is important that the teacher demonstrates the use of a new strategy. For instance, you could demonstrate how to scan a paragraph looking for a specific fact, thinking aloud as you do so. Then tell the children a fact and ask them to scan for it. Ask the children to tell the class the process they went through. |
| **Response to text** | • e.g. likes and dislikes, what puzzles you and questions you would like to ask the author; |
| **Development of specific reading objective(s)** | • e.g. Year 4 Term 3 T1 to *identify social, moral or cultural issues in stories, and to discuss how the characters deal with them; to locate evidence in text;* |
| **Analysing text**<br>(reading for writing) | • analysing texts for structural and language features;<br>• deriving principles of effective writing from these text models;<br><br>This is an investigative activity which you would do in shared reading and then ask the children to repeat in pairs using another text during independent time. Their conclusions would be brought back to the plenary. |
| **Introduction to writing**<br>(on the basis of specific writing objective) | • gathering content for writing or transferring it from another curriculum area, for either fiction or non-fiction writing or stimulating writing through experience or discussion;<br><br>• deciding purpose and audience for writing and choosing the form of writing to fulfil purpose and match audience; |
| **Writing process**<br>planning, drafting, revising, editing | Here the children are applying the principles they gleaned from their analysis of texts. They plan using the knowledge they have of text structure. When they compose (draft and revise) they use the sentence structures and language features to convey their meaning effectively. They are also applying their word level learning (drafting and editing).<br><br>The use of demonstration, scribing and supported composition as described in *Grammar for Writing* is well established as a series of teaching strategies for teaching **drafting**. These strategies are equally important for teaching **planning** and could be used in teaching **revising** and **editing**. |

# Termly plan: Year 4 Term 1

| Unit | Text level | Sentence level | Word level | Weeks | Text(s) | Outcome(s) |
|---|---|---|---|---|---|---|
| Narrative – plot | 3, 4, 9, 10, 15 (*GfW* 25) | 4 (*GfW* 23) | 4, 9 (SB p 25, p 26), 15 | 2 | Class novel | • Story plans<br>• Story |
| Narrative – character and setting | 1, 2, 11, 12 | 3 (*GfW* 22) | 2, 6 (SB p 22), 10, 16 | 2 | Short stories including some with an historical setting | • Character sketch<br>• Personal response |
| Poetry | 7, 8, 14 | 2 (*GfW* 21) | 1, 3, 7 (SB p 23), 13 | 1 | Collections of poems on similar themes | • Poems based on personal or imagined experience |
| Plays | 5, 6, 13 | 4 (*GfW* 23) | • *2, 3, 4*<br>• *5, 10*<br>• *11, 14 (SB p 27)*<br>• *15, 17* | 2 | Playscripts | • Playscript of known story |
| Newspapers/ magazines | 16, 17, 18, 19, 20, 21, 23, 24 | 5 (*GfW* 24) | 2, 10, 16 | 3 | Newspaper reports and examples of newspaper page layouts. Non-fiction texts from print, Internet and CD-ROM sources. | • Newspaper-style reports using IT |
| Instruction | 22, 25, 26 | 1 (*GfW* 20) | 5 (SB p 21), 12, 17 | 2 | Instructional texts linked to other curriculum area, e.g. technology | • Rules/instructions |
| Report | 27 | 2 (*GfW* 21) | 3, 8 (SB p 24), 11, 14 (SB p 27) | 1 | Non-chronological report | • Non-chronological report |

These units can be taught in any order, and some word and sentence level objectives may need to be rearranged.

This medium-term plan appears on the CD-ROM accompanying the *Literacy Coordinator Handbook* and on the NLS website www.standards.dfes.gov.uk/literacy

A number of word level objectives have been added to the plan for the Plays unit in the NLS example of medium-term planning and these appear in italics.

GfW – *Grammar for Writing*
SB – *Spelling bank*



BEST COPY AVAILABLE

# Framework objectives

**Unit: Plays**

**Duration:** 2 weeks

**Text:(s):** Playscripts

**Outcomes:** Playscript of known story

**Text level objectives**

Pupils should be taught:

**T5** to prepare, read and perform playscripts; compare organisation of scripts with stories – how are settings indicated, story lines made clear?

**T6** to chart the build-up of a play scene, e.g. how scenes start, how dialogue is expressed, and how scenes are concluded;

**T13** to write playscripts, e.g. using known stories as basis.

**Suggested Speaking and Listening emphases**

- Use talk to organise and prepare for the performance of a scripted play
- Listen attentively to the performance of others and comment constructively

**Sentence level objectives**

Pupils should be taught:

**S4** to identify adverbs and understand their functions in sentences through:

- identifying common adverbs with *-ly* suffix and discussing their impact on the meaning of sentences;
- noticing where they occur in sentences and how they are used to qualify the meanings of verbs;
- collecting and classifying examples of adverbs, e.g. for speed: *swiftly rapidly, sluggishly*; light: *brilliantly, dimly*;
- investigating the effects of substituting adverbs in clauses or sentences, e.g. *They left the house ... ly*;
- using adverbs with greater discrimination in own writing. (*Grammar for Writing* Unit 23).

**Word level objectives**

Pupils should be taught:

**W14** the ways in which nouns and adjectives, e.g. *fix, simple, solid, drama, dead* can be made into verbs by use of the suffixes *-ate, -ify*, etc; investigate spelling patterns and generate rules to govern the patterns;

**W11** to define familiar vocabulary in their own words, using alternative phrases or expressions

**W3** to use independent spelling strategies, including

- sounding out and spelling using phonemes
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right – shape, length, etc?)
- building from other words with similar patterns and meanings, e.g. *medical, medicine*
- spelling by analogy with other known words, e.g. *light, fright*
- using word banks, dictionaries;

**W4** to practise new spellings regularly by 'look, say, cover, write, check' strategy;

**W5** to spell two-syllable words containing double consonants, e.g. *bubble, kettle, common*;

**W10** to read and spell correctly the words in the medium-frequency word list;

**W2** to identify misspelt words in own writing; to keep individual lists (e.g. spelling logs) and learn to spell them;

**W15** to use joined handwriting for all writing except where other special forms are required;

**W17** to ensure consistency in size and proportions of letters and spacing between letters and words.

**Sentence level S4**
Day 3 (discrete)
Days 4+7 (integrated)
Adverbs

**Vocabulary and spelling W14+W11**
Days 1+2
Investigate creating verbs from nouns and adjectives, define and learn to spell them

**Spelling W3+W4**
Days 2+6
Decide appropriate method for learning spellings and practise them

**Spelling W5+W10**
Day 6
Investigate two-syllable words containing double consonants, and regular past tense verbs from medium-frequency word list

**Spelling W2**
Day 9
Proofread writing for spelling errors

**Handwriting W15+W17**
Practise outside the hour

**T19 Reading and drama**
Days 1–4, 9–10

**T13 Writing**
Days 5–8

**Speaking and Listening emphases**
Days 9+10

BEST COPY AVAILABLE

# Summary of unit (10 days)

| Text teaching sequence | | | | Spelling teaching sequence | | | |
|---|---|---|---|---|---|---|---|
| Day | Text, sentence and S&L | Objective | Activity | Day | Spelling | Objective | Activity |
| 1–4 | Reading and analysis of text | T5 and T6 | Prepare/read/perform a given play and analyse the features of the play. | 1 | Vocabulary and spelling convention | W14+W11 | Investigate creating verbs from nouns and adjectives, define and learn to spell them. |
| | | S4 | Identify adverbs and their function. Recognise how adverbs are used in stage directions. | 2 | Practice of convention | W14, W3, W4 | Decide appropriate method for learning spellings and practise them. |
| 5–8 | Writing | T13 | From a shared experience of a story, demonstrate-write the beginning of each scene in a playscript. Children continue to write each scene in pairs. | 5 | Spelling vocabulary – strategies | W5, W10 | Investigate two-syllable words containing double consonants, and regular past tense verbs from medium-frequency list. |
| | | S4 | Write adverbs in stage directions. | 6 | Practice in spelling words | W5, W10, W3, W4 | Decide appropriate method for learning spellings and practise them. |
| | | T5 | Compare organisation of script with stories. | | | | |
| 9–10 | Speaking and listening and performing | T5 | Using medium of speaking and listening, prepare performance of play and perform it. Observe adverbs in performance of play. Comment on observation of adverbs in performance. | 9 | Proofreading | W10 | Revise routine of proofreading and proofread own writing. |

# Unit plan: Year 4 Term 1 plays

**Speaking and Listening emphases**

- Use talk to organise and prepare for the performance of a scripted play
- Listen attentively to the performance of others and comment constructively.

**Texts**

Playscript and narrative

**Outcomes**

Play scenes

| Day | Whole-class work | Whole-class work | Independent work | Guided work | Plenary work |
|---|---|---|---|---|---|
| 1 | **Shared text work – reading**<br>Introduce play. Start 'Key features of plays' checklist. Read Scene 1. **T5, T6.** | **Spelling**<br>Investigate how verbs are created from nouns and adjectives and various suffixes. **W14, W11** | **Spelling**<br>Continue to investigate how verbs are created from nouns and adjectives and various suffixes and devise spelling rules. **W14, W11.** | | Discuss the rules and the advantages of creating words from other words **W14, W11** |
| 2 | **Spelling**<br>Spelling practice of verbs created with suffixes. **W14, W11, W3, W4.** | **Shared text work – reading & analysing**<br>Read Scene 2. Begin to discuss characters. Text-mark key features. **T5, T6.** | **Reading, S&L**<br>In pairs, complete text-marking of both scenes. **T5, T6.** | | Identify areas of difficulty in text-marking **T5, T6.** |
| 3 | **Shared text work – reading & analysing**<br>Recap Scenes 1 & 2, showing how action and dialogue are used to engage the reader. Text-mark Scene 3. **T5, T6** | **Sentence level work**<br>*Grammar for Writing* Unit 23. **S4.** | **Sentence level work**<br>*Grammar for Writing* Unit 23. **S4.** | | *Grammar for Writing* Unit 23. **S4.** |
| 4 | **Shared text work – reading, S&L, writing and sentence level**<br>Focus on stage directions in Scene 1, exploring the effect of different adverbs. Demo-write stage directions for beginning of Scene 3. **T13, S4.** | | **Reading, S&L, writing and sentence level**<br>In pairs, add further adverbial stage directions. **T13, S4.** | | Discuss the importance of openings and endings of each scene as preparation for writing **T5, T6.** |
| 5 | **Shared text work – reading, S&L, planning for writing**<br>Read 'Robin Hood' story and discuss changes necessary to convert it into a play. Use teacher scribing to create a plan. **T6, T13** | **Spelling**<br>Work on double consonants in two-syllable words and regular verbs from medium frequency word list. **W5, W10** | **Spelling**<br>Continue work on spelling regular verbs from medium frequency word list. **W5, W10** | | Take feedback on results of investigation **W5, W10** |
| 6 | **Spelling**<br>Spelling practice of words investigated yesterday. **W5, W10, W3, W4** | **Shared text work – writing**<br>Demo-write the opening of Scene 1, explaining the changes necessary when transforming a story into a script. **T13** | **Writing and sentence level**<br>In pairs, complete the first scene, using the teacher's work and the checklist for reference. **T13.** | | Discuss the advantages and disadvantages of writing in pairs **T13** |
| 7 | **Shared text work – writing**<br>Review and edit adverbs used as stage directions. Demo-write the opening of Scene 2 **T13** | | **Writing and sentence level**<br>In pairs, complete the second scene **T13** | | Discuss differences between narrative writing and plays **T5** |
| 8 | **Shared text work – reading and writing**<br>Demonstrate revision of work using children's work. Children revise their work. Demo-write the opening of Scene 3. **T13** | | **Writing and sentence level**<br>In pairs, children complete the third scene **T13** | | Identify features from checklist in the demo-write and in the children's playscripts. **T6, T13** |
| 9 | **Spelling**<br>Proofreading **W2** | **Shared text work – reading and writing**<br>Prepare for performance by creating a checklist of features of a good play reading **T5** | **S&L and writing**<br>In pairs, prepare for a whole-class performance **T5** | | Agree criteria for evaluating plays and play readings **T5** |
| 10 | **Reading and S&L**<br>Give opportunities for each group to read a scene **T5** | | **S&L and writing**<br>In pairs, write a short evaluation of their play and their reading **T13** | | Share self-evaluations. Identify key learning from the two weeks' work |



BEST COPY AVAILABLE

# Notes for each lesson

## Day 1

### Reading

- Display the enlarged version of title page of playscript, *Atishoo!* (Resource sheet 1). Draw attention to subheading *A play*. Ask children, working in pairs, to use what they have learned before about plays (Year 3 Term 1) to predict some features of how the play text will be set out. Take responses until at least four or five different features have been identified. Record these features as the start of a 'Key features of playscripts' chart. (See Resource sheet 3.)
- Explain that plays are written as texts for performance (though they can be read and enjoyed on your own). Explain too that while plays are usually acted out on stage, they can also be performed just by reading them aloud (e.g. a radio play). Read the cast list from the play and establish that *Atishoo!* is a play for four actors or 'voices'.
- Read Scene 1 to the children, giving the two characters distinctive voices. Include in the reading all the stage directions, but read those directions in a markedly 'aside' way (i.e. quieter tone, your own voice), which highlights for the children the distinction between those parts of the play and the dialogue.
- Draw out responses to the play. Ask the children what they already know about the two characters.
- Go back to the 'Key features' chart and ask the children to suggest features they have noticed in Scene 1, which could be added to the list. (Use Resource sheet 3 to prompt for, or draw attention to, features that they do not readily identify.) **T5, T6**

### Spelling

Making verbs from nouns or adjectives – *Spelling bank* page 27.

You will need three sets of verb cards (Resource sheets 5c and 5d).

- Display two verbs which comprise a noun or adjective with different suffixes, e.g. *lengthen, solidify*. Ask the children what smaller words they can detect in the longer words; discuss what the root words and the longer words mean and the relationship between them.
- Repeat with two more words with different suffixes, e.g. *elasticate, standardise*.
- Give out four or five cards (of verbs with the range of suffixes *-ise, -ate, -en, -ify*) to each pair of children. (You may need three or more sets of cards.)
- Display a root word (Resource sheets 5a and 5b) and ask the children who has a verb made from this word. Three or more children may have this card. Ask the children to read the card, tell you what it means or use it in a sentence. Ask one of the children to place their word next to its root on display.
- Repeat with other words. Occasionally say a root word instead of displaying it.
- Return to the four original words: note that the suffixes were added to the root word without changing the spelling. Examine some of the other roots and verbs and expect the children to notice that the spelling of the root word often has to change before the suffix is added. (See Resource sheet 4 for reference.) **W14, W3**

BEST COPY AVAILABLE

## Independent work

- In groups, ask the children to sort out the cards in independent time under the different suffixes *-ise, -ate, -en, -ify* and to devise rules for when the spelling of the root word has to change as the suffix is added.
- As an extension activity, the children could try adding suffixes to other adjectives and nouns to make verbs. **W14, W3**

## Plenary

- Compare the rules the children have devised for converting a noun or adjective into a verb using this set of suffixes (Resource sheet 4).
- Discuss the advantages for writing of creating verbs in this way. **W14, W3**

# Day 2

## Spelling

- Spend a few moments discussing the rules made up yesterday for converting nouns and adjectives into verbs using the four suffixes *-ise, -ate, -en, -ify.*
- Use whiteboards to practise writing the words. Put some into sentences. **W14, W3, W4**

## Shared reading

- Through questioning, briefly recap events in Scene 1 and re-establish what is known about Mr Tootle and Ernie.
- Display the enlarged copy of Scene 2 (Resource sheet 1). Refer back to the cast list to check the roles of Mrs Dubble and Mr Trubshawe.
- Ask two children to read through the first page of Scene 2, and then ask another two children to read through to where Mr Tootle and Ernie enter. Ask four more children to read from this point to the end.
- Draw out responses to the play, e.g. *What do we know about the characters of Mrs Dubble and Mr Trubshawe?*
- Refer back to the 'Key features of playscripts' checklist. Explain to the children that they are going to look through Scene 2 and identify where some of those key features may appear. Starting at the beginning of the scene, begin to text-mark features of Scene 2 (see Resource sheet 6). End the text-marking at the point where Mr Tootle and Ernie enter the scene. **T5 and T6**

## Independent work

Working in pairs, ask the children to use their copy of Scene 2 to complete the text-marking and then do the same with their copy of Scene 1 (Resource sheet 2). **T5 and T6**

## Plenary

- Selected groups read through their work.
- Identify what was easy and what was difficult in completing the text-marking.

BEST COPY AVAILABLE

# Day 3

## Shared reading

- Recap, through questioning, events and characterisation in Scenes 1 and 2. Draw attention to the way in which each scene starts by using action and dialogue in a way that attracts the readers' attention and holds their interest, e.g. Scene 1 opens with Ernie rushing in with some urgent news; Scene 2 begins with the explosive sneezing of Mrs Dubble and Mr Trubshawe.
- Display the enlarged copy of Scene 3 (Resource sheet 1) and ask two children to read the two parts. Draw out responses to the play through questions and observations, e.g. *How does the author ensure the audience's attention at the start of this scene? Mr Tootle decides to call his perfume 'Atishoo' – what does this tell you about Mr Tootle? Does it change the way you thought of him in Scenes 1 and 2? Why does Mr Tootle say 'Bless you, Ernie' in the final line of the play?*
- Read the entire play, choosing children to take on some or all of the parts. **T5 and T6**

## Sentence level work

Use activities from *Grammar for Writing* Unit 23 to investigate adverbs. **S4**

## Independent work

Use activities from *Grammar for Writing* Unit 23 to investigate adverbs. **S4**

## Plenary

- Feedback from the activity in independent work.
- Discuss a definition for adverbs in relation to their function.
- Note that many adverbs end in *-ly* and point out some exceptions, e.g. *well, fast*. **S4**

# Day 4

## Shared reading/writing

- Display the enlarged version of Scene 1. Draw attention to the use of adverbs as instructions to the actors on how to speak their lines. Take Ernie's first speech and model reading it according to the stage direction *urgently*. Contrast that with a reading in which you model the line without any tone of urgency. Select some children to read Ernie's line as the stage direction requires.
- Highlight the importance of those adverbs for a correct reading by showing the impact of using different adverbs for that first line of Ernie's – e.g. *sadly, nervously, rudely*, etc.
- Draw attention to Mr Tootle's second line (*Elephants?*) and the associated stage direction. Ask the children in pairs to practise this particular stage direction by one of them saying Ernie's line – *Yes, Mr Tootle, with its dreamy blend of rose petals and mint – and just a little hint of elephants* – and Mr Tootle's reply *Elephants?*
- After a few moments, ask them to reverse roles and this time to try saying Mr Tootle's line as if the stage direction were different, e.g. *fearfully, angrily, happily*, etc.
- Draw attention to Ernie's line *It's making us sneeze, Mr Tootle*. Point out that there is no stage direction for that line, but you are going to read that line as though there was a particular direction. Read that line in a variety of ways – e.g. *tearfully, protestingly, angrily* – and ask the children to suggest adverbs that would have made a good stage direction for that way of reading it. Prompt for precise adverbs.
- Display the enlarged version of Scene 3. Draw attention to the fact that in this scene there is only one stage direction that instructs an actor on how to say the line. Explain that you are going to add some adverbs so that there will be clear guidance on how to perform the play. Demonstration-write some additional stage directions which add adverbial prompts to the first few lines of dialogue. (See Resource sheet 7.)
- Explain that a play is usually written so that actors don't need a stage direction on how to say every line of dialogue. However, to practise putting in 'adverbial' stage directions (which will help them when they come to write their own play next week) they are going to add an 'adverbial' stage direction to each remaining line of speech in Scene 3. **T13 and S4**

## Independent work

Ask the children, in pairs, to add a stage direction, in the form of an adverb, to each remaining line of speech in Scene 3 to show how the words should be spoken. **T13 and S4**

## Plenary

- Remind the children of the way in which the author has opened each scene with some significant action to attract the audience's attention. Point out that the ending of each scene is equally important. At the end of Scenes 1 and 2, the author has to make a definite end to each episode, and at the end of Scene 3 the author has to provide a satisfying conclusion to the whole play. **T5 and T6**
- Display the enlarged version of the final part of Scene 1 and ask the children to identify what the author does to establish a dramatic close. (See Resource sheet 8.)
- Repeat for Scenes 2 and 3. (See Resource sheet 8.)
- Explain that tomorrow the children will be starting to look at a story that they are going to turn into a play. Draw attention to the fact that what they have learned about beginnings and endings of scenes and the importance of good stage directions will be very helpful when they start to write their plays. **T5 and T6**



BEST COPY AVAILABLE

# Day 5

## Shared reading (20 minutes)

- Tell the children that they are going to write a play about Robin Hood. Ask them what they know about the legend of Robin Hood.
- Explain that the story you are going to read to them is based on the Robin Hood legend, and is therefore set in that time, but is not one of the traditional tales associated with that legend. It is a new story using the characters of the legend.
- Read through all three chapters of the story (Resource sheet 9).
- Briefly take responses to the story.
- Explain that this is the story that they, working in pairs, are going to turn into a play. This will mean rewriting the story into a play text with dialogue and stage directions, but it will not mean changing the story.
- Point out that there are features of the story which they can use to help them structure the play. Create a chart with the children which breaks the story down into three scenes, listing the setting and characters for each scene (Resource sheet 10).
- Ask the children, in pairs, to use the story to help them to think about the openings for each of the three scenes. How can each scene open in a way that will immediately catch the audience's attention? After paired discussion, take responses from discussion. Then, agree a brief statement of how each scene will open. Add these brief statements to the chart (Resource sheet 10).
- Repeat the activity for the conclusion of each of the three scenes. **T6 and T13**

## Spelling (15 minutes)

Words with double consonants, e.g. *bubble, kettle, common,* and medium frequency 'past tense' regular words from Year 4 Term 1 list in Appendix List 2 NLS Framework.

- Display the words *bubble, comma, stopped* and ask the children what the words have in common (double letter).
- Ask them to look at the vowel as a clue to why there might be a double letter (short vowel) and repeat the school's mnemonic for recalling short vowels, e.g. a short vowel rap.
- Remind them that they already know the short vowel rule in relation to verbs containing short vowels and ending in a single consonant when *-ing* and *-ed* are added, e.g. *stop, stopping, stopped.*
- Ask them to think of more words with short vowels and double letters and some with long vowels and single letters, e.g. *ladder, running, better, suddenly, kettle, paper, table, liked, pony.*
- Check the children can spell the following verbs: *try, turn, open, use, show, start, ask, jump, walk, watch.*
- Display *turned, stopped, started* – discuss what happens to the end sound when *-ed* is added to each of these words. Notice that the *-ed* at the end of *turned* sounds as though just 'd' has been added; at the end of *stopped* it sounds like a 't' and at the end of *started* it sounds like 'id'. **W5, W10, W3**

## Independent work (20 minutes)

- Display the words *try, turn, open, use, show, start, ask, jump, walk, watch* and ask the children to add *-ed* to each word and categorise the words under three headings: those that end like *turned*, those that end like *stopped* and those that end like *started*.
- Ask them to find as many words as they can to add to each of the lists. **W5, W10, W3**

## Plenary (5 minutes)

Take feedback from the children on which words went into each list and which other words they found. Note the need to change the 'y' to an 'i' in *tried* and any similar words. **W5, W10, W3**

BEST COPY AVAILABLE

# Day 6

## Spelling

- Remind the children of the work done yesterday on doubling consonants after a short vowel.
- Ask them to write *middle, kettle, struggle, letter, common, running, stopped*.
- Remind them that *-ed* at the end of words does not sound like 'ed' at the end of *bed*. Instead it sounds like 't' in *stopped*, 'd' in *turned* and 'id' in *started*.
- Ask the children to write the following words on their whiteboards: *tried, watched, started, used, walked, ended*.
- Dictate this sentence: *She used to go there*. Point out that *used* in this sentence now sounds as though it ends with a 't'.
- Say two words to the children, e.g. *turned, opened*, and ask them to make one sentence using both these verbs. **W5, W10, W3, W4**

## Shared writing

- Refer to the planning chart from Day 5 and explain that you are going to demonstration-write the beginning of Scene 1. Demonstration-write the opening of this scene (see Resource sheet 11), highlighting the following points:
  - You can only tell the story through the lines of dialogue (with some help from stage directions).
  - You can use dialogue that is in the story – but sometimes you choose slightly to change that dialogue.
  - You have to invent dialogue that is not in the story to explain or show things that the author of the story can show through descriptions of what is going on.
- Explain that the children are now going to work in pairs to complete the first scene. They will have the story to help them, the displayed copy of the part of the scene you have written as a demonstration, and the checklist of key features of playscripts. **T13**

## Independent work

Ask the children to work in pairs to complete Scene 1. **T13**

## Plenary

- Ask the children to reflect on the experience of writing in pairs. Ask them in their pairs to think of some advantages of working in that way. After time for reflection, take responses (Resource sheet 12).
- Next ask them, again in pairs, to identify some of the difficulties of joint composition. After time for reflection, take responses. Select one or two of the difficulties and ask the children to reflect on ways of overcoming those problems. After time for reflection, take responses (Resource sheet 12). **T13**

BEST COPY AVAILABLE

# Day 7

## Shared writing

- Revisit the demonstration-writing of Scene 1. Highlight adverbs you have used to give direction to the actors. Remind the children of the importance of using the adverbs to ensure the actors have the best guidance on how the author wants the line to be spoken. Explain that you are going to revisit those adverbs and check for better alternatives.
- With suggestions from the children and Resource sheet 13, test out alternative adverbs to those used in the demonstration-writing of Scene 1. Test the alternative you generate by reading the lines aloud in the manner implied by each alternative. Emphasise the actual impact on the way the line will be spoken in performance.
- Ask the children in pairs, using whiteboards, to list alternative adverbs for a line you have chosen, and then to say the relevant line in the manner described.
- Take feedback.
- Explain that you are going to demonstration-write the opening of Scene 2. Refer back to the planning chart completed on Day 5.
- Demonstration-write the opening of Scene 2 (Resource sheet 14). During demonstration, highlight the following points:
  - There is less speech in Chapter 2, so you have to invent more of the dialogue.
  - The adverbs you use in the stage directions have to be clear and helpful to guide the actors.
  - The chart is helpful to you in showing how to begin and end the scene. **T13**

## Independent work

The children, in the same pairs as Day 6, complete Scene 2. To help them, they have the displayed copy of the part of the scene you have just written as a demonstration, the chart showing the development of each scene, and the checklist of key features of playscripts. **T13**

## Plenary

- Remind the children that in turning a story into a play they have had to manage the differences between ordinary narratives and drama scripts. Explain that you are going to make a chart showing some of those differences.
- Draw the chart and start to note differences between the two forms. Draw on children's ideas and observations to add further features to the chart (Resource sheet 15). **T13**

# Day 8

## Shared reading/writing

- With the agreement of a pair of children, display a copy of their Scene 2. Ask them to text-mark the features of a play – look at format, use of stage directions, and an ending to the scene which makes the reader want to read on. Ask them if they want to make any revisions. Take suggestions from the class and discuss to decide if the suggested revisions would improve the play.
- Ask the children to look through their plays in pairs using the checklist of effective features for plays, then spend five minutes revising the two scenes of their plays.
- Explain that you are going to demonstration-write the start of Scene 3.
- Demonstration-write the opening of Scene 3 (Resource sheet 16), highlighting the following points:
  - There is no direct speech in Chapter 3, so all the dialogue has to be invented.
  - The author of the story can describe the characters' moods and feelings directly. In a play, the only way to show those things is through dialogue (helped sometimes by stage directions). **T13**

## Independent work

The children, in the same pairs as before, complete Scene 3. To help them, they have the displayed copy of the part of the scene you have just demonstration-written, the chart showing the development of each scene, and the checklist of key features of play scripts. **T13**

## Plenary

- Remind the children of the key features checklist and draw attention to some correspondences between the text you have demonstration-written and the checklist.
- Ask the children, in pairs, to choose a feature from the checklist and to look for an example of that feature in their own playscript.
- Take responses. Try to find examples of most features on the checklist, giving time for pairs to look for further examples if necessary. **T13**

# Day 9

## Spelling

- Display the scene of a play which has some spelling errors in it.
- Demonstrate the process of proofreading by asking the two authors of the play to look for a word they think may not be spelled totally accurately and underline the letters they think may be wrong (or right but in the wrong order). Ask the children to say why they have doubts over the word. If the word is spelled incorrectly, ask one of the children to write down what the sensible alternatives may be and why. Other children may contribute at this point. If none of the alternatives look any better and the children are still unsure whether the original is correct, ask them how they can find out (ask someone, look at displays on the wall, look in alphabetically ordered word books and dictionaries – whatever is the quickest and least disruptive to others). Ask the two children to write the word in their spelling logs.
- Ask the children, in pairs, to look through their plays, find one word they are unsure of and go through the same process that was demonstrated. Ask them to be prepared to show their process to the rest of the class.
- Ask a pair to explain the process they went through with their word.
- Ask the children to continue to proofread their plays. Remind them to write the correct words in their spelling logs. **W2, W3**

## Shared reading/writing

- Explain to the children that they are going shortly to work in their pairs preparing their play for performance tomorrow. They will not have to act their play out, only to read it as a 'voice-only' performance. In order to make the best use of preparation time, you are going to look together at what makes for a good performance of a play.
- Create a checklist of the features of a good play reading (Resource sheet 17). **T5**

## Independent work

- Ask the pairs of children who have been writing plays to join with another pair to make a group of four.
- In fours, the children prepare for performance of the two plays (the four parts are Robin Hood, Little John, Alice and the Servant). To help them, they have the checklist of the features of a good performance, the texts of the openings of each of the three scenes, and the play texts they have written concluding each of those scenes. **T5**

## Plenary

- Remind the children that they will perform scenes from their plays tomorrow. At the conclusion of their performances, they will be evaluating the plays and their performance.
- Draw attention to the checklist of the features of a good performance. Highlight some of those features and ask the children to identify some of the ways in which they would expect those features to show themselves in performance tomorrow. **T5**

# Day 10

## Performance

- Select a group to read Scene 1 from a play written by two members of the group, then another group to read Scene 2 from one of the group's plays, then another group to read Scene 3.
- Ask the players to indicate an aspect of their play that they want the audience to comment on at the end, e.g. *From his voice, can you tell what the stage directions might be for Robin Hood's part? Does the end keep you in suspense?*
- After each scene, give the opportunity for the audience to comment. **T5**

## Independent work

Children in their pairs use the features of playscripts checklist and the features of good play performance checklist to write a short evaluation of their play and the performance they have just given of a scene from that play. **T13**

## Plenary

- Selected groups share their self-evaluation.
- Ask the children to highlight some key points they have learned from the last two weeks' work.

# Atishoo!

## A play

## The cast

**Mr Tootle** owner of Tootle's Perfume factory

**Ernie** the factory manager

**Mrs Dubble** factory worker

**Mr Trubshawe** factory worker

***

## SCENE 1:

*Mr Tootle's office. Mr Tootle is working at his desk.*

*Enter Ernie.*

**Ernie:** (*urgently*) Mr Tootle, you have to come quickly. Something's gone wrong with the new perfume.

**Mr Tootle:** What's that Ernie? – my latest creation? The most gorgeous perfume that's ever been made?

*Ernie goes to stand by Mr Tootle's desk.*

**Ernie:** Yes, Mr Tootle, with its dreamy blend of rose petals and mint – and just a little hint of elephants.

**Mr Tootle:** (*confused*) Elephants?

**Ernie:** No, not elephants, I mean lemons. Sorry, I always get those two words mixed up.

BEST COPY AVAILABLE

**Mr Tootle:** What do you mean, something's 'gone wrong' with it?

**Ernie:** We just started mixing it up this morning. All ready for the first batch to go out in their new bottles. And then it started.

**Mr Tootle:** What started?

**Ernie:** The sneezing. One minute we were standing there by the mixing machine breathing in the gorgeous scent, with its dreamy blend of rose petals and …

**Mr Tootle:** (*interrupting*) Yes, yes, yes, I know all that. Get on with it. What's gone wrong?

**Ernie:** It's making us sneeze, Mr Tootle.

**Mr Tootle:** Making you sneeze?

**Ernie:** As soon as the mixture really started to get going, we all started to sneeze. It was terrible, we couldn't stop. And to make it worse, Mrs Dubble and Mr Trubshawe had come out without their sandwiches.

**Mr Tootle:** (*puzzled*) What have their sandwiches got to do with it?

**Ernie:** Did I say sandwiches? I meant handkerchiefs. Sorry, I always get those two words mixed up.

**Mr Tootle:** Well, this is terrible. If my new perfume makes people sneeze it will mean disaster. Tootle's Perfumes will become a national joke.

**Ernie:** What can we do about it, Mr Tootle?

**Mr Tootle:** (*urgently*) I'm going straight down to the mixing room. This is an emergency!

*Exit Mr Tootle and Ernie.*

***

BEST COPY AVAILABLE

## SCENE 2:

*The mixing room in Tootle's Perfume factory. Mrs Dubble and Mr Trubshawe are standing by the mixing machine.*

**Mrs Dubble:** Atishoo!

**Mr Trubshawe:** Atishoo!

**Mrs Dubble:** (*desperately*) Oh Mr Trubshawe, I can't stand much more of this. Atishoo!

**Mr Trubshawe:** There's only one thing for it, Mrs Dubble.

**Mrs Dubble:** You mean ...?

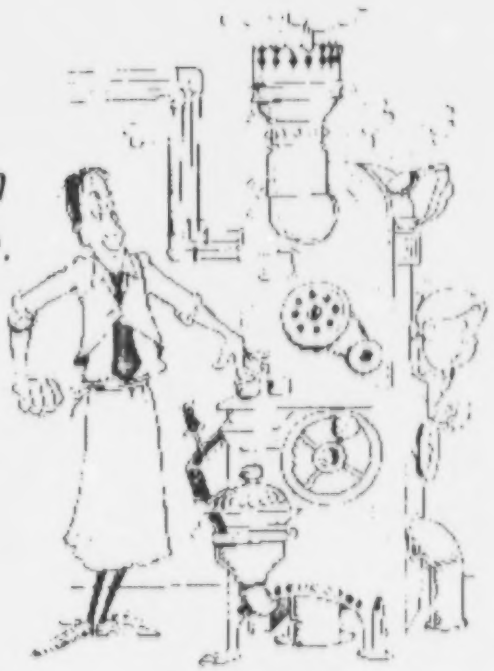
**Mr Trubshawe:** Yes, I'm going to have to turn off the mixing machine. Atishoo!

**Mrs Dubble:** Oh do be careful, Mr Trubshawe. Atishoo! You know we're not supposed to turn the mixing machine off without special permission.

**Mr Trubshawe:** This is a desperate situation, Mrs Dubble! It calls for strong nerves and a clear head. Atishoo! Atishoo!

Right, here goes!

*Mr Trubshawe presses a button on the mixing machine.*



**Mrs Dubble:**
It's stopped, Mr Trubshawe. And I do think ... Yes, my nose is feeling better. The itching has stopped.

**Mr Trubshawe:** (*pompously*) Yes, I think we can safely say our little problem is now solved ... Thanks to me. Oh no! Atishoo!

**Mrs Dubble:** Atishoo!

**Mr Trubshawe:** Atishoo!

*Enter Mr Tootle and Ernie.*

**Mr Tootle:** (*angrily*) What's going on? Who gave permission for the mixing machine to be stopped?

**Mrs Dubble:** Mr Trubshawe turned it off, Mr Tootle. I told him not to, but he wouldn't listen. Atishoo!

**Mr Trubshawe:** (*crossly*) That's not fair! Atishoo!

**Mr Tootle:** Stop this arguing! And stop this sneezing too. It's unhygienic in the mixing room. I forbid it! Atishoo!

**Ernie:** (*apologetically*) We can't help this sneezing, Mr Tootle ... It's your new perfume that's doing it.

**Mr Tootle:** (*sternly*) There is nothing wrong with my perfume! Tell me exactly what happened.

**Mrs Dubble:** Ernie told us what ingredients to put in the mixing machine and then we switched it on and straightaway ... Atishoo!

**Mr Tootle:** There must have been some mistake. You can't have put the right ingredients in.

**Mr Trubshawe:** There was no mistake, Mr Tootle. We put in exactly what Ernie told us to. The water, the mint, the lemons and the pepper.

**Mr Tootle:** Pepper! You put pepper in my perfume? Atishoo!

**Ernie:** Did I say pepper? I meant petals. I always get those two words mixed up.

**Mr Tootle:** Well no wonder everyone's been sneezing. All that mixture has got to be thrown away and when the mixing machine is clean then start again and this time (*shouting*) ONLY USE THE RIGHT INGREDIENTS!

**Mr Trubshawe:** (*soothingly*) Don't worry, Mr Tootle, we'll get this sorted out. But before we do, there is just one thing we'd like to ask.

**Mr Tootle:** What's that?

**Mrs Dubble:** Could we borrow your handkerchief?

***

## SCENE 3:

*Mr Tootle's office. Mr Tootle is at his desk.*

*Enter Ernie with a small bottle.*

**Ernie:** Here it is, Mr Tootle. The first bottle of your new perfume.

**Mr Tootle:** And no sneezes?

**Ernie:** Smell it for yourself, sir.

*Mr Tootle uncorks the bottle and sniffs it.*

**Mr Tootle:** Ah perfect! A fascinating blend of lemons, mint and (*glaring at Ernie*) rose petals.

**Ernie:** It's your best creation yet, Mr Tootle. A real masterpiece. The only thing left to do is to give it a name, sir.

**Mr Tootle:** Ah, I've just chosen the new name, Ernie. I'm going to call it ... 'Atishoo'.

**Ernie:** Atishoo?

**Mr Tootle:** Bless you, Ernie.

# Atishoo!

## A play

**The cast**

**Mr Tootle** owner of Tootle's Perfume factory

**Ernie** the factory manager

**Mrs Dubble** factory worker

**Mr Trubshawe** factory worker

***

## SCENE 1:

*Mr Tootle's office. Mr Tootle is working at his desk.*

*Enter Ernie.*

**Ernie:** (*urgently*) Mr Tootle, you have to come quickly. Something's gone wrong with the new perfume.

**Mr Tootle:** What's that Ernie? – my latest creation? The most gorgeous perfume that's ever been made?

*Ernie goes to stand by Mr Tootle's desk.*

**Ernie:** Yes, Mr Tootle, with its dreamy blend of rose petals and mint – and just a little hint of elephants.

**Mr Tootle:** (*confused*) Elephants?

**Ernie:** No, not elephants, I mean lemons. Sorry, I always get those two words mixed up.

**Mr Tootle:** What do you mean, something's 'gone wrong' with it?

**Ernie:** We just started mixing it up this morning. All ready for the first batch to go out in their new bottles. And then it started.

**Mr Tootle:** What started?

**Ernie:** The sneezing. One minute we were standing there by the mixing machine breathing in the gorgeous scent, with its dreamy blend of rose petals and ...

**Mr Tootle:** (*interrupting*) Yes, yes, yes, I know all that. Get on with it. What's gone wrong?

**Ernie:** It's making us sneeze, Mr Tootle.

**Mr Tootle:** Making you sneeze?

**Ernie:** As soon as the mixture really started to get going, we all started to sneeze. It was terrible, we couldn't stop. And to make it worse, Mrs Dubble and Mr Trubshawe had come out without their sandwiches.

**Mr Tootle:** (*puzzled*) What have their sandwiches got to do with it?

**Ernie:** Did I say sandwiches? I meant handkerchiefs. Sorry, I always get those two words mixed up.

**Mr Tootle:** Well, this is terrible. If my new perfume makes people sneeze it will mean disaster. Tootle's Perfumes will become a national joke.

**Ernie:** What can we do about it, Mr Tootle?

**Mr Tootle:** (*urgently*) I'm going straight down to the mixing room. This is an emergency!

*Exit Mr Tootle and Ernie.*

***

## SCENE 2:

*The mixing room in Tootle's Perfume factory. Mrs Dubble and Mr Trubshawe are standing by the mixing machine.*

**Mrs Dubble:** Atishoo!

**Mr Trubshawe:** Atishoo!

**Mrs Dubble:** (*desperately*) Oh Mr Trubshawe, I can't stand much more of this. Atishoo!

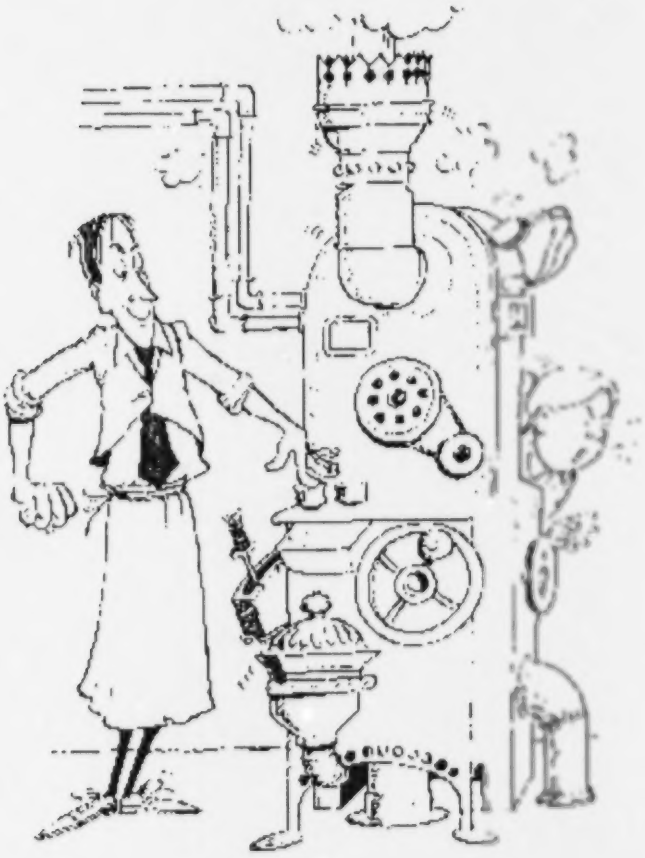
**Mr Trubshawe:** There's only one thing for it, Mrs Dubble.

**Mrs Dubble:** You mean ...?

**Mr Trubshawe:** Yes, I'm going to have to turn off the mixing machine. Atishoo!

**Mrs Dubble:** Oh do be careful, Mr Trubshawe. Atishoo! You know we're not supposed to turn the mixing machine off without special permission.

**Mr Trubshawe:** This is a desperate situation, Mrs Dubble! It calls for strong nerves and a clear head. Atishoo! Atishoo! Right, here goes!



*Mr Trubshawe presses a button on the mixing machine.*

**Mrs Dubble:** It's stopped, Mr Trubshawe. And I do think ... Yes, my nose is feeling better. The itching has stopped.

**Mr Trubshawe:** (*pompously*) Yes, I think we can safely say our little problem is now solved ... Thanks to me. Oh no! Atishoo!

**Mrs Dubble:** Atishoo!

**Mr Trubshawe:** Atishoo!

*Enter Mr Tootle and Ernie.*

**Mr Tootle:** (*angrily*) What's going on? Who gave permission for the mixing machine to be stopped?

**Mrs Dubble:** Mr Trubshawe turned it off, Mr Tootle. I told him not to, but he wouldn't listen. Atishoo!

**Mr Trubshawe:** (*crossly*) That's not fair! Atishoo!

**Mr Tootle:** Stop this arguing! And stop this sneezing too. It's unhygienic in the mixing room. I forbid it! Atishoo!

**Ernie:** (*apologetically*) We can't help this sneezing, Mr Tootle. It's your new perfume that's doing it.

**Mr Tootle:** (*sternly*) There is nothing wrong with my perfume! Tell me exactly what happened.

**Mrs Dubble:** Ernie told us what ingredients to put in the mixing machine and then we switched it on and straightaway ... Atishoo!

**Mr Tootle:** There must have been some mistake. You can't have put the right ingredients in.

**Mr Trubshawe:** There was no mistake, Mr Tootle. We put in exactly what Ernie told us to. The water, the mint, the lemons and the pepper.

**Mr Tootle:** Pepper! You put pepper in my perfume? Atishoo!

**Ernie:** Did I say pepper? I meant petals. I always get those two words mixed up.

**Mr Tootle:** Well no wonder everyone's been sneezing. All that mixture has got to be thrown away and when the mixing machine is clean then start again and this time (*shouting*) ONLY USE THE RIGHT INGREDIENTS!

**Mr Trubshawe:** (*soothingly*) Don't worry, Mr Tootle, we'll get this sorted out. But before we do, there is just one thing we'd like to ask.

**Mr Tootle:** What's that?

**Mrs Dubble:** Could we borrow your handkerchief?

***

**SCENE 3:**

*Mr Tootle's office. Mr Tootle is at his desk.*

*Enter Ernie with a small bottle.*

**Ernie:** Here it is, Mr Tootle. The first bottle of your new perfume.

**Mr Tootle:** And no sneezes?

**Ernie:** Smell it for yourself, sir.

*Mr Tootle uncorks the bottle and sniffs it.*

**Mr Tootle:** Ah perfect! A fascinating blend of lemons, mint and (*glaring at Ernie*) rose petals.

**Ernie:** It's your best creation yet, Mr Tootle. A real masterpiece. The only thing left to do is to give it a name, sir.

**Mr Tootle:** Ah, I've just chosen the new name, Ernie. I'm going to call it ... 'Atishoo'.

**Ernie:** Atishoo?

**Mr Tootle:** Bless you, Ernie.

# Key features of playscripts

- Plays are divided into sections called scenes.
- The setting is often briefly described at the beginning of a scene.
- Every speech by a character starts on a new line.
- Each speech starts with the character's name.
- Speeches are not punctuated with speech marks.
- Stage directions are used to show actions or how characters are to speak.
- Stage directions may be written in brackets or italics.
- Characters arriving and leaving are described as entrances and exits.

# List of verbs made from roots and suffixes with spelling explanation

| | | | |
|---|---|---|---|
| **ate** | fix | fixate | *Add the suffix to the root.* |
| | elastic | elasticate | *If the word already has a suffix, remove and add new suffix.* |
| | medicine | medicate | |
| | pollen | pollinate | *Exception: root is altered - vowel change 'e' to 'i'.* |
| **ify** | solid | solidify | *Add the suffix to the root.* |
| | class | classify | |
| | pure | purify | *If the word already has a suffix, remove and add new suffix.* |
| | note | notify | |
| | simple | simplify | |
| | glory | glorify | |
| | horror | horrify | *Exception: root is altered.* |
| | clear | clarify | *Exception: root is altered and suffix altered.* |
| | stupid | stupefy | |
| **en** | deaf | deafen | *Add the suffix to the root.* |
| | length | lengthen | |
| | deep | deepen | |
| | dead | deaden | |
| | fresh | freshen | |
| | dark | darken | |
| | less | lessen | |
| | light | lighten | |
| | straight | straighten | |
| | short | shorten | |
| | loose | loosen | |
| | like | liken | *If the word ends in 'e', just add 'n'.* |
| | white | whiten | |
| **ise** | standard | standardise | *Add the suffix to the root.* |
| | popular | popularise | |
| | apology | apologise | *If the word already has a suffix, remove and add new suffix.* |
| | fertile | fertilise | |
| | mobile | mobilise | *Add extra letter between the root and the suffix in order to pronounce the word.* |
| | drama | dramatise | |



BEST COPY AVAILABLE

Resource sheet 5a

# List of root words (for making into verbs)

| | |
|---|---|
| fix | drama |
| pollen | loose |
| elastic | dark |
| medicine | less |
| length | light |
| deep | straight |
| dead | like |
| deaf | white |

# List of root words (for making into verbs)

| | |
|---|---|
| pure | popular |
| clear | apology |
| solid | standard |
| simple | fertile |
| class | mobile |
| glory | short |
| note | fresh |
| horror | stupid |

# List of verbs made from roots and suffixes

| | |
|---|---|
| fixate | dramatise |
| pollinate | loosen |
| elasticate | darken |
| medicate | lessen |
| lengthen | lighten |
| deepen | straighten |
| deaden | liken |
| deafen | whiten |

# List of verbs made from roots and suffixes

| | |
|---|---|
| purify | popularise |
| clarify | apologise |
| solidify | standardise |
| simplify | fertilise |
| classify | mobilise |
| glorify | shorten |
| notify | freshen |
| horrify | stupefy |

# Annotated beginning of Scene 2

*Plays are divided into sections called scenes*

**SCENE 2:**

*The setting is often briefly described at the beginning of a scene*

*The mixing room in Tootle's Perfume factory. Mrs Dubble and Mr Trubshawe are standing by the mixing machine.*

**Mrs Dubble:** Atishoo!

*Each speech by a character starts on a new line*

**Mr Trubshawe:** Atishoo!

**Mrs Dubble:** (*desperately*) Oh Mr Trubshawe, I can't stand much more of this. Atishoo!

**Mr Trubshawe:** There's only one thing for it, Mrs Dubble.

*Each speech starts with the character's name*

**Mrs Dubble:** You mean ...?

**Mr Trubshawe:** Yes, I'm going to have to turn off the mixing machine. Atishoo!

**Mrs Dubble:** Oh do be careful, Mr Trubshawe. Atishoo! You know we're not supposed to turn the mixing machine off without special permission.

**Mr Trubshawe:** This is a desperate situation, Mrs Dubble! It calls for strong nerves and a clear head. Atishoo! Atishoo! Right, here goes!

*Mr Trubshawe presses a button on the mixing machine.*

*Speeches are not punctuated with speech marks*

**Mrs Dubble:** It's stopped, Mr Trubshawe. And I do think ... Yes, my nose is feeling better. The itching has stopped.

*Stage directions are used to show actions or how characters are to speak and may be written in brackets or in italics*

**Mr Trubshawe:** (*pompously*) Yes, I think we can safely say our little problem is now solved ... Thanks to me. Oh no! Atishoo!

**Mrs Dubble:** Atishoo!

**Mr Trubshawe:** Atishoo!

*Enter Mr Tootle and Ernie.*

***

BEST COPY AVAILABLE

# Scene 3 – additional adverbial prompts

**SCENE 3:**

*Mr Tootle's office. Mr Tootle is at his desk.*

*Enter Ernie with a small bottle.*

**Ernie:** (*cheerfully*) Here it is, Mr Tootle. The first bottle of your new perfume.

*Additional adverbial prompts*

**Mr Tootle:** And no sneezes?

**Ernie:** (*reassuringly*) Smell it for yourself, sir.

*Mr Tootle uncorks the bottle and sniffs it.*

**Mr Tootle:** (*happily*) Ah perfect! A fascinating blend of lemons, mint and (*glaring at Ernie*) rose petals.

**Ernie:** It's your best creation yet, Mr Tootle. A real masterpiece. The only thing left to do is to give it a name, sir.

**Mr Tootle:** Ah, I've just chosen the new name, Ernie. I'm going to call it ... 'Atishoo'.

**Ernie:** Atishoo?

**Mr Tootle:** Bless you, Ernie.

***

BEST COPY AVAILABLE

# *Atishoo!* – how the author brings each scene to a climax

Scene 1: A dramatic line *This is an emergency!* and an urgent exit.

Scene 2: A joke, to leave the audience laughing.

Scene 3: A resolution to the problem – the new perfume is fine – and a joke which suggests that Mr Tootle is not going to hold a grudge against Ernie. All's well that ends well.

# Robin Hood and the birthday cake

## Chapter 1

One morning late in May, Robin Hood was sitting alone in the forest when a young girl came through the woods, carrying a large basket.

"Excuse me," she said nervously, "but I'm looking for Robin Hood."

"That's me," said Robin. "But who are you?"

"I'm Alice," said the little girl. "My father's Joe Pastryjack, the baker. He's asked me to bring you your daily delivery of bread." She put the basket on the ground beside Robin, who was looking concerned.

"Is your father ill?" he asked.

"No, sir," she said. "He's had to go to the Sheriff of Nottingham's castle, to bake a special cake for the Sheriff – a birthday cake."

"A birthday cake!" said Robin, who was suddenly very interested in this news. "It's the Sheriff's birthday, is it?"

"Yes, sir," said Alice. "The Sheriff's having a big party on Saturday and the cake is going to be huge – enough for a hundred rich guests."

"A hundred guests!" exclaimed Robin. "Now there's a coincidence. There are just one hundred of us living here in Sherwood Forest. And I can't remember when we last had any birthday cake."

"Shall I leave the bread here, sir?" asked Alice.

"Yes," said Robin. "And thank you very much for bringing it."

Alice put the bread on the ground beside Robin and started to walk away. As she left, Robin called after her, "Oh, and thank you for the birthday cake too."

Alice looked back, worried. "But I haven't got any birthday cake for you," she said.

Robin began to laugh. "Don't you worry, Alice. I'll be having some. Very soon!"

As Alice walked away, she could still hear Robin Hood laughing.

**Chapter 2**

Very early next day, two strangers approached the Sheriff of Nottingham's castle. Both men were tall, but one was exceptionally tall. They wore large cloaks with hoods, which partially covered their faces. A short way from the main entrance to the castle they stopped and, bending their heads together, started to whisper to each other.

No one took any notice of the two strangers, and even if they had, they would have needed to be very sharp-eyed to recognise that the two men were in fact Robin Hood and his faithful friend, Little John.

After their whispered conversation, the two men walked up to the castle and the taller man knocked at the door. The door was answered by a haughty servant who asked them disdainfully what they wanted.

"We have come on urgent business from our master, Joe Pastryjack, the baker," said Robin, in a disguised voice that sounded high and fluting.

"What has Pastryjack asked you to do?" demanded the servant.

Little John, who was also speaking in a disguised voice that made it sound as though he had a bad cold, explained that Joe Pastryjack had discovered that there had been a mistake made with the Sheriff's birthday cake.

"My master's forgotten to put marzipan under the icing," said Little John. "The Sheriff's very partial to marzipan. Master Pastryjack's sent us to fetch back the cake to his bakery, so the mistake can be put right."

The servant went back into the castle for a few moments and Robin Hood and Little John exchanged grins from under their hoods. But just when they thought their plan was working, the servant returned without the cake, saying that they would have to come back later and speak to the Sheriff's cook.

But Robin Hood was not going to give up so easily. He told the servant how angry the Sheriff would be if there was no marzipan on his cake and how cross he would be when he found out that one of his servants had prevented the mistake being put right.

"And it has to be put right now," said Little John, and he explained to the servant that if Master Pastryjack didn't start work on the cake straightaway, there wouldn't be time for the icing to harden before the party.

This made the servant think again and he asked the visitors to wait while he went back and found the cake.

As they waited, Robin whispered to Little John that as soon as they had the cake they would hurry away back to Sherwood Forest.

After a few moments, the servant returned carrying the huge and magnificent birthday cake. Little John and Robin Hood took the cake from him and started to walk off. When they had gone just a little way, Robin stopped and looked back at the servant who was still standing at the door.

"You will wish the Sheriff a happy birthday from us, won't you?" he called back.

"You mean from Master Pastryjack?" said the servant.

Robin Hood threw back his cloak so that, for the first time, the servant could see him clearly. "No!" he roared. "A happy birthday from Robin Hood!"

With that the two men ran from the castle, the cake carried safely in Little John's huge hands.

**Chapter 3**

Later that day in Sherwood Forest, Robin Hood and his men lay contentedly on the ground, patting their stomachs and licking their lips. The dish on which the Sheriff's cake had rested was empty now except for a few crumbs. The cake had been the most delicious they had ever tasted.

Robin Hood and Little John were delighted by their success. Little John knew that without Robin's cunning, the plan would never have succeeded. And Robin knew that Little John was the only man strong enough to carry such a large cake and yet run fast enough to escape from the Sheriff's men.

As they lay there, Robin Hood reminded Little John of how the servant had looked when he realised that he had just been tricked into handing over the Sheriff's birthday cake. Little John asked Robin to imagine the look on the Sheriff's face when he discovered that his birthday party had been ruined by the disappearance of his cake. Robin said that he didn't think the Sheriff would ever get over it.

Robin lay back on the ground and stared up at the sky. He was thinking about the Sheriff and the rage and the disappointment he'd now be feeling. It would be too late to get another cake made in time. So no birthday cake for the Sheriff this year. He'd have to wait another year, till his next birthday.

Robin smiled to himself. Yes, the Sheriff would have another birthday next year. Another birthday, another party, another cake. Another cake ...

Robin Hood felt the beginnings of a new plan forming in his mind. He looked again at the empty cake plate. Already he was looking forward to celebrating the Sheriff's birthday again, next year. Robin quietly licked his lips.

Resource sheet 10

# Plan for Robin Hood play

| | Setting | Characters |
|---|---|---|
| Scene 1 | Sherwood Forest | Robin Hood<br>Alice Pastryjack, the baker's daughter |
| Scene 2 | Outside the Sheriff of Nottingham's castle | Robin Hood<br>Little John<br>A servant |
| Scene 3 | Sherwood Forest | Robin Hood<br>Little John |

# Demonstration-write of beginning of Scene 1

Scene 1:
*Sherwood Forest. Robin Hood is sitting alone.*

*Enter Alice Pastryjack, the baker's daughter. She is carrying a basket of bread.*

**Alice** (*timidly*): Excuse me. I'm looking for Robin Hood.

**Robin Hood:** (*curiously*) That's me, but who are you?

**Alice:** I'm Alice. My father's Joe Pastryjack, the baker. He's asked me to bring you your daily delivery of bread.

*Alice puts the basket on the ground beside Robin.*

**Robin Hood:** (*anxiously*) Is your father ill?

**Alice:** No, sir. He's had to make a special delivery to the Sheriff of Nottingham's castle – he's had to bake the Sheriff a birthday cake.

Resource sheet 12

# Issues surrounding joint composition

| Advantages | Difficulties |
|---|---|
| Not just reliant on one person's ideas | One person can 'take over' |
| Ideas can be discussed and evaluated before being committed to paper | One person can feel 'held back' by the other |
| You learn from each other | The person doing the actual writing may feel they have less time to think than their partner |
| Mistakes easier to spot and avoid | If you both have different ideas it can be difficult to agree |
| Tasks can be shared according to individual strengths | Planning work and sharing ideas together takes time – sometimes you can feel as if you have not got as much done as you would have on your own |

# Improving adverbs

**SCENE 1:**

*Sherwood Forest. Robin Hood is sitting alone.*

*Enter Alice Pastryjack, the baker's daughter. She is carrying a basket of bread.*

**Alice** (*timidly*): Excuse me. I'm looking for Robin Hood.

**Robin Hood:** (*curiously*) That's me, but who are you?

**Alice:** I'm Alice. My father's Joe Pastryjack, the baker. He's asked me to bring you your daily delivery of bread.

*Alice puts the basket on the ground beside Robin.*

**Robin Hood:** (*anxiously*) Is your father ill?

**Alice:** No, sir. He's had to make a special delivery to the Sheriff of Nottingham's castle – he's had to bake the Sheriff a birthday cake.

*shyly*
*hesitantly*
*nervously*

*inquisitively*
*uncertainly*
*reassuringly*

*sorrowfully*
*tenderly*
*warm-heartedly*
*sympathetically*

Resource sheet 14

# Demonstration-write of beginning of Scene 2

**SCENE 2:**

*Outside the Sheriff of Nottingham's castle.*

*Enter Robin Hood and Little John disguised by cloaks with hoods pulled up over their heads.*

**Little John:** (*whispering*) Do you think anyone can recognise us, Robin?

**Robin Hood:** No, Little John. These disguises are perfect. Besides, who would expect Robin Hood and Little John to be here outside the Sheriff's castle in broad daylight?

**Little John:** Then let's knock at the Sheriff's door.

*Little John knocks at the door. It is opened by a servant.*

**Servant:** (*haughtily*) What do you want here?

# Some differences between ordinary narratives and playscripts

| **Ordinary narratives** | **Playscripts** |
|---|---|
| Stories can be divided into chapters | Plays can be divided into scenes |
| Settings and actions are woven in as part of the story | Settings and actions have to be separately described as stage directions |
| Dialogue is attributed to a speaker by the use of words such as *said* or *asked* | Each speech starts with the name of the character |
| Dialogue is enclosed by speech marks | Speech marks are not used |
| Dialogue can include descriptions of how it is spoken, e.g. *"Go away!" said John rudely.* | Stage directions have to be used to instruct actors on how to say a particular line |
| The author can directly describe a character's mood, e.g. *John was very angry.* | Characters' feelings can only be shown through dialogue and action |

Resource sheet 16

# Demonstration-write of beginning of Scene 3

**SCENE 3:**

*Sherwood Forest. Robin Hood and Little John are lying on the ground.*

**Robin Hood:** That cake was the most delicious I have ever tasted!

**Little John:** Is there any left?

**Robin Hood:** No, we've eaten every crumb.

**Little John:** It was a wonderful plan of yours to trick the servant into handing over that cake. No one else could have come up with such a cunning plan!

**Robin Hood:** And no one else but you would have been strong enough to have carried such a huge cake, and still have outrun the Sheriff's men!

# Some features of a good play reading

- Each character's voice is clearly distinctive.
- Phrased and fluent reading makes it sound like real people talking.
- Actors speak their lines as indicated by the stage directions.
- All dialogue is clearly audible – even whispers must be 'stage whispers'.

**U.S. Department of Education**
*Office of Educational Research and Improvement (OERI)*
*National Library of Education (NLE)*
*Educational Resources Information Center (ERIC)*

# NOTICE

## Reproduction Basis

| | |
|---|---|
| | This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form. |
| X | This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket"). |